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to London where he entered the studio of W. and E. Finden, then actively engaged in the execution of numerous illustrated publications: subsequently he worked under Charles Heath, and also with Mr. Robert Wallis, who is still living, though long retired from the profession. Between the years 1830 and 1845, Mr. Allen produced a large number of engravings from Turner's water-colour drawings, illustrative of 'The Rivers of France,' 'Coast Scenery,' &c. Among his best plates may be mentioned 'A Bal Masqué in the Grand Opéra, Paris,' after Eugène Lami: it is remarkable for minute detail, and the effects of gaslight and hot atmosphere.

ANTHONY VON GEGENBAUER.—The once famous German historical painter, Anthony von Gegenbauer, died in Rome in the last week of January. He was born in 1800, and studied from 1815 to 1823 in the Munich Academy under Robert von Langer. In 1823 he proceeded to Rome, where he remained until 1826, when he accepted a call from the King of Württemberg to come to Stuttgart and paint in fresco the large hall of his Château Rosenstein. This series of paintings gave the artist a great reputation, the subject being the story of Psyche, and the colouring fresh and true to Nature. On the completion of this work Gegenbauer in 1839 returned to Rome, whither his fame had now preceded him, and where he produced a large number of valuable works. In 1835 he was recalled to Stuttgart and requested to decorate in fresco several saloons in the royal palace—a work which occupied nearly eighteen years. Five large saloons were illustrated with incidents from the history of Württemberg, and these wall-paintings are now considered to be the best of their kind in Germany. Gegenbauer was a rapid worker, but better adapted to depict grace and beauty than force and vigor; his work is elegant in finish, but lacking in character. He was an idealist in the sense of his time and his school, but shone mainly as colourist both in fresco and in canvas painting. He leaves many pictures of a

religious, historical, and mythological character; the latter are said to be his best. He was one of the best of the modern German historical painters, and without doubt the greatest colour-artist that Württemberg has yet produced.

CHARLES FREDERIC KIÖRBOE.—This artist—a very clever animal-painter—died at Dijon early in January, at the age of seventy-one. He was born at Stockholm, but for a very long period resided in France. In 1844 he obtained a third-class medal in Paris; two years afterwards, a second-class medal; and, in 1860, the cross of the Legion of Honour. Kiörboe was the author of a large painting—'The Inundation—a Newfoundland Dog and her Pups.' It represents the dog chained to its kennel and swept away by the flood of waters, while her pups are swimming around her. The picture has been engraved. In 1874 Mr. Kiörboe was an exhibitor at the Paris *Salon*.

JAMES GODWIN.—This well-known artist and designer died in West Brompton, England, in January. He was the younger brother of Mr. Godwin, F.R.S., and in his early life entered the schools of the Royal Academy, giving much promise of ultimate success. Subsequently he found profitable occupation in making designs for many illustrated publications, and acquired a good name by his works of that kind. Occasionally, too, he painted and exhibited pictures, as his 'Hamlet and Ophelia,' which was well placed in the exhibition of the Royal Academy some few years ago.

FRANZ MELNITZKY.—The death of this famous Austrian sculptor, which occurred early in February, is a loss to Art. At Vienna, where his works rank among the best productions of modern sculpture, his reputation is well sustained by his statue of St. John in the Johannes-Kirche, his Angels on the Caralina Bridge, and the Vindobona group at the Kaiser-Brunnen.

NOTES.

SOUTH KENSINGTON MUSEUM.—From a comparatively small beginning the South Kensington Museum can now boast of possessing the finest and most complete collection of the decorative Art-works of Persia in Europe. The collection is the result of little more than three years' active work in the direction of Persian Art. In 1872 an intelligent officer of the Royal Engineers and an enthusiastic lover of Art, Major Murdoch Smith, returned to England for a short vacation from his official duties as director of the Persian Telegraph Department. He naturally felt an interest in the little collection of Persian objects at South Kensington. This led to his being commissioned to examine and report upon it, as also to advise as to the best modes of increasing it in order to its becoming a complete representation of all the useful and generic phases of Persian Art. On his return to his duties at Teheran, he was wisely deputed to act for the museum authorities in the selection, purchase, and transmission of such objects as he considered would be of value to the museum, as lessons in design and *technique*; and the result of Major Smith's exertions, perseverance, and aptitude in seizing upon every advantage which arose, is to be seen in the collection now exhibited, the greater part of which have been acquired during the past year. The collection is classified under the heads of metal-work—that is, articles in steel, iron, and brass, copper, zinc, and bronze; arms and armour; enamels on metal; gold and silver work; jewellery and personal ornaments; carvings in stone; books, manuscripts, and paintings; woodwork—carved, painted, and inlaid; musical instruments; textile fabrics—woollen, silk, cotton, and embroideries; earthenware, ancient and modern, including tiles; porcelain; and glass. The decorative arms and armour of Persia have long held a high place in the estimation of Western connoisseurs. Many of the specimens are elaborately decorated with damascene work of gold or steel of a most exquisite design and perfection of execution. The collection of weapons is not numerous, but most interesting from its variety. Some of the dagger-sheaths are richly enamelled in translucent colours; others are set with turquoise and carbuncles, the metal base being of silver. The miscellaneous objects in steel are mostly damascened, and some of the brass vessels are so treated with silver and white metal. Among the personal ornaments, the seals and rings are the most interesting. The carvings in stone, chiefly blue soapstone—cups, teapots, &c.—are excellent examples of this class of decorative Art: some of the details of the ornaments being very suggestive. In books and manuscripts, the collection is rich rather in quality than in quantity. One book of extracts from the *Koran*, sixty-six pages of writing in gold letters of the tenth or eleventh

century, and another of the fifth and sixth volumes of the "Roozet-Essafa," comprising 1,600 pages, the covers curiously tooled, date fifteenth century, are especially deserving of notice. The carved and painted woodwork is of a very decorative character, some of it being Shiraz work. The musical instruments are not numerous, but very interesting for the forms, and the character of the decorations. There is also a fine display of window tapestry, and embroidered fabrics, silks, earthenware, or *faïence*, porcelain, and specimens of glass. With the Persian objects, a very considerable collection of Chinese porcelain, as used in Persia, has been acquired, many of the examples being old and rare.

FROM ROME.—On account of the material risk incurred by transportation, as well as the expense, which, in spite of the amount assumed by their government, is still considerable to the artists themselves, many of the best Italian artists have decided not to send their works to the Philadelphia exhibition; almost all of the American artists here will be represented on the great Centennial occasion. Many works are already at Civita Vecchia, awaiting the arrival of the United States ship by which they are to be transported. Among these are seventeen pieces by the sculptor, Mr. T. H. Haseltine, who sends his 'Spring Flowers,' 'Autumn Leaves,' 'Captivity,' 'Cleopatra,' 'Lucrezia,' 'America,' the bust of Longfellow, and several other portrait-busts. Mr. Handley sends seven or eight works of sculpture, Millmore, his 'Boston Monument'; Mrs. Freeman her bronze vase (described in a previous article); Miss Foley, five pieces, bust of Cleopatra, Jeremiah, medallions, and her graceful design for a fountain. Among the painters Mr. C. C. Coleman sends fifteen works, Mr. Montalant several, while Mr. Tilton will probably be represented by 'Pæstum' and 'Rome.' 'Medea' and 'Alcestis' will probably be the works sent by Mr. Story.

A young artist from Cincinnati, C. L. Fettweis, Jr., has finished a statue for the Centennial, which has received much praise. It is called 'The Castaway,' and represents a young girl who has been shipwrecked, and has found a scant standing-place upon a rock. The despair in her expressive face shows that she has no hope of being saved. The artist has made the reality and horror of the circumstance he selected to portray paramount, without neglecting that grace which works of art should always possess. The face is more American than classical, but, in spite of the critical situation in which Mr. Fettweis has placed the heroine of his brain, he has given her great beauty of form and limb, as well as the repose of despair.

It would be well if this statue could be in the possession of some steamship director, warning him, with its silent but eloquent discourse, to look earnestly to the safety of those confided to him.

Miss Edmonia Lewis will be represented at the Centennial by a group of two sleeping children, who have been gathering flowers, until wearied out they have fallen asleep, clinging to each other and holding fast their floral treasures in their chubby, tiny hands, with an expression upon their faces as if God and the angels were whispering to them tales of Paradise.

Among the objects that will be sent to Philadelphia are two mosaic pictures and an altar-piece, made in the celebrated Vatican manufactory. The first mosaic represents the 'Madonna della Seggiola' of Raphael; the second is the 'Madonna' of Sassoferrata, and the arras is 'The Martyrdom of St. Agnes.' The majority of the works forwarded to the United States from Rome consist of the productions of the minor arts.

BURLINGTON FINE ARTS CLUB.—An exhibition of "Artistic Painted Glass," arranged by the Marquis D'Azeglio, to whom the collection belongs, was opened at the Burlington Fine Arts Club-rooms in London in February. "Artistic painted glass" must in no way be confounded with stained glass. To the former the French, as the marquis (who has written an excellent account of the formation of the collection, and which the club has published) tells us, give the name of *verre églomisé*, but he has not been able to trace the etymology of the word. The marquis's first "find" was in a small curiosity-shop in Milan, in 1865. It was a circular rock-crystal lens, with a 'Descent from the Cross' in a grand style, with the arms of the Venier family of Venice underneath; and, strange to say, on his return to London, Mr. Farrer, of Bond Street, showed him what proved to be a companion to the above. They are still about the most valuable items in the collection, and are well worth examining, says the marquis, with a magnifying lens to note the expression of the faces. The collection consists of seventy-six Italian glasses, and twenty-four foreign, and their dates range from 1350 to the present time. Cennino Cennini, as quoted by the marquis, calls it a very pretty, graceful, and uncommon way of painting on glass, and says it is a style very suitable for ornamenting reliquaries, and requires a firm and prompt habit of drawing. Cennini, our readers need scarcely be reminded, flourished towards the close of the first half of the fifteenth century, and is one of our oldest writers on Art. There is a perfect miniature character about many of the glasses, and by the time we reach the beginning of the sixteenth century the art seems to have attained great perfection. "The landscapes are pencilled in gold in a most exquisite manner, and the gilding elaborately finished. It has been impossible as yet to explain how the artist executed these paintings. There is a peculiar gummy or waxy appearance in the colours. At the end of 1500 and the beginning of 1600, a new and less expensive system seems to have prevailed—the application on rough pieces of Murano glass of cheap engravings. By some unexplained process the paper was removed, as it now is in potichomanie, and tracings remaining were coloured by hand by second-rate artists, with now and then the introduction of gold, which, being placed either as gilding, or behind other colours, gave the appearance of metallic colours. The glass was made by taking a lump of that material, and rolling it with wooden rollers while hot, as if it were paste."

THE DUDLEY GALLERY.—The Exhibition of Water-Colour Drawings at the Dudley Gallery in London, which has just closed, comprised more than six hundred works. It contained much of general excellence to attract the Art-lover, and not a single picture that was not up to a respectable level. Mr. Caldeon sent a fine drawing of a sweet girl leaning against a stone pediment in a pensive mood, illustrative of the adapted quotation, "Her eyes are with her heart, and that is far away." The quality of the picture consists in the nice way in which the flesh-tints are felt through the light robe in which her limbs are draped. Mr. Yeames sent a pretty little drawing of 'Housetops in Venice,' and Mr. Poynter a similarly slight thing called 'Shunnor Fell.' The latter makes up for this, however, in his seated 'Michelangelo,' a design for decoration of Lecture Theatre, South Kensington. The sculptural qualities of the great master, not only in the character of the *pose*, but in the fall of the drapery, have been well realised by the artist, but this emphasising of the latter has a tendency to detract from the interest of the head. All in all, however, the design is a fine one. G. McCulloch's 'Silenus puzzled by Gravitation' is a clever imitation of the manner of Mr. G. F. Watts, R.A. Edward Clifford, J. C. Moore, Joseph Knight, Hamilton Macallum, Walter Field, Edward H. Fahey, Ernest A. Watelow, Mark Fisher, Charles Richardson, G. A. Gaskell, A. B. Donaldson, Frank E. Cox, Percy Macquoid, and J. A. Fitzgerald, were also well represented. Among the lady-artists, Helen Thornycroft contributed 'Portia Pleading'; Blanche Jenkins, 'How Tommy does his Sums';

Louise Jopling, 'A Modern Cinderella'; Edith Martineau, some clever portraits; and Kate Carr, Mrs. Helen Angell, Constance B. Philip, Mrs. A. L. Guerin, and Miss Soden were represented by flower-studies. In the centre of the gallery were two clever medallions, 'Grief' and 'Delight,' by F. Junck, and a bust of a peasant girl modelled by Mrs. Thornycroft.

THE BRITISH MUSEUM.—Among the most recent additions to the Greek antiquities in the British Museum, says the *Academy*, are four beautiful examples of those polychrome vases (*lekythi*) which the Athenians used to place in tombs along with their dead, the vases in question being specially made for this purpose, for which reason the design painted on them was appropriately selected to be suggestive of the final parting, *e. g.*, Charon in his boat beckoning to a figure on the banks of the Styx, or a group of figures bringing offerings to a tomb. The four vases just purchased were found together in a tomb near Athens. One of them is remarkable for its size as well as for the design painted on it, which represents the dead body of a warrior being carried away by two winged figures, perhaps Boreas and Zephyros. It is curious that, while one of the two is bearded and rather aged, the other is very youthful in figure. This would correspond with the difference between Boreas and Zephyros, except perhaps that Boreas could not well be rendered nude as here. A similar difference existed between the figures of Thanatos (Death) and Hypnos (Sleep), and possibly they would be more in place here than the two wind gods. Except for vases like this, we should know little from artistic remains of the gloomy view of death taken by the Athenians, and when we know more, as by future discoveries we may, it will then be possible to urge that the Etruscans after all, with their numerous representations of genii of death, were not, so very much more than the Greeks, a people whose religion gave extraordinary prominence to death with its realistic horror. The already splendid collection of terracotta statuettes from Tanagra, in Boeotia, in the museum has also been enriched by two more very fine specimens.

THE CORCORAN GALLERY OF ART, WASHINGTON.—Important additions have recently been made to the collection of casts at this gallery. Chief of them are the 'Prisoners' or 'Slaves,' and the colossal bust of David by Michael Angelo. The latter, over four feet in height, is from the famous statue in Florence, and the 'Prisoners' are from the original marble statues in the Louvre, that were taken to Florence last year to swell the memorials of the sculptor's genius, in honour of his centennial birthday. Of this work it is impossible to speak too highly. The smooth, comely features of the shepherd-boy, about to fling the pebble, are of heroic beauty, but the eye seems lighted up, and the brow is contracted with a sublime frown, as if stamped with the wrath of the Almighty. The mouth and nostrils are compressed with determination, and the muscles and veins of the neck swell with the terrible energy of the young hero. The 'Prisoners' are over seven feet in height, and are forcible examples of the great sculptor's skill in bringing forth such tremendous types of physical passion. The drooping, sleeping head of one, full of languor, contrasts with the huge contorted limbs and defiant air of the other, the head of which, though unfinished, does not mar the "prophetic fury" that inspired the work. The remaining casts consist of Jason, Iris, with ten selected busts from the originals in the British Museum.

NEW SCULPTURES.—Larkin G. Meade's statue of Ethan Allen, of Revolutionary fame, which has been contributed by the State of Vermont to the national collection of sculpture in Washington, was recently set up in the Capitol in that city. Vermont's next contribution will be a statue of ex-Senator Collamer, which Preston Powers is now making in Florence, Italy. The *Scottish-American Journal* says that Mr. John Steell, the famous Scottish sculptor, having virtually concluded his designs for the Prince Consort Memorial, has now sufficient time to devote to his other commissions. Chief among these is the statue of Burns, which is to be erected in the Central Park, New York. From the state to which that work has now advanced there is every prospect that the high expectations formed of it will be fulfilled. The statue being intended as a companion to the Scott Monument, already in the Park, the sculptor has modelled the bard in a sitting posture. The head is itself a picture, and is proof of the great care and thought which Mr. Steell has devoted to it. The approaching completion of the work has stirred the members of the Burns Monument Association to exert themselves to secure the remainder of the necessary funds.

STUDENTS' SKETCHES AT THE CENTENNIAL.—An exhibition of students' drawings intended for the Centennial Exhibition was held under the direction of Prof. Walter Smith, Director of Art-Education of the State of Massachusetts, in Boston the last week in March.